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F. L. Zifferer,
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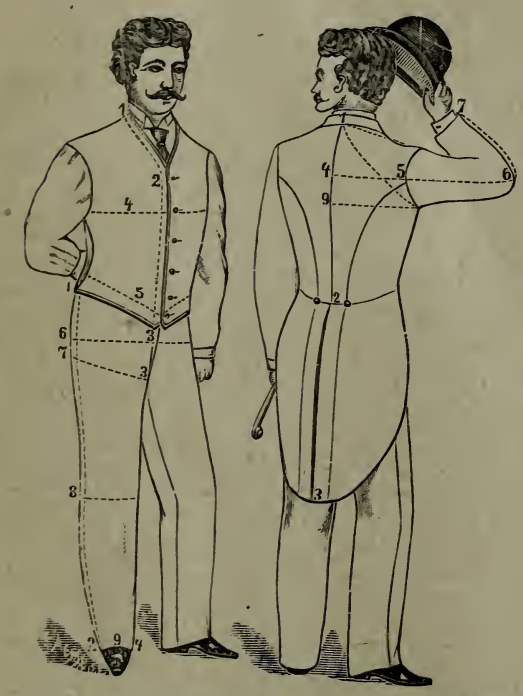

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SAMUEL ADELSTEIN,
SOLO MANDOLINIST AND LUTEIST.

California
Musical Journal.

Vol. 3 SAN FRANCISCO, OCTOBER, 1896. No. 1

Story of the Orchestra.

Apart from the technical and artistic interest which belongs to the orchestra, there is much that is curious about its make-up. It is noteworthy, for example, that this harmonious whole represents the mechanical means of musical expression of every country under heaven, and of every age since Pan first blew into a reed or the winds of the Ægean sea sang a lullaby over the dry sinews of a tortoise. For it is a fact, that while there have been numerous modifications of old forms, no absolutely new instrument has been invented since music became a modern art. More than that, it is next to impossible to say where the original of any one instrument now in use was invented or where it was first used. For all that is known to the contrary, men may have drummed before they spoke, and may have spun their hair into fiddle-strings before they knew how to make a fire. Such an association of instruments as is found in the grand orchestra of today is not more than a half century old, while an orchestra of any kind dates back only about 300 years.

Perhaps the best way to consider the relationship and descent of the modern orchestra will be to divide it, sermon fashion, into three parts—the strings, the wood and the brass. To the strings is assigned the left-hand transept of the orchestra, and they run from the first and second violins down through the violas and violin cellos to the double basses. That all these are only big and little members of the great fiddle family, may be seen at a glance. The method of sound production is precisely the same in every case, four strings stretched over a hollow box and made to vibrate by being rubbed with a roughened bow. The bow is said to be of European invention and the inventor was probably a genius in the ranks of those romantic rovers, the wandering minstrels, who used to sing the news from place to place and who were known as troubadours. On the other hand it has been maintained that the bow is as old as the strings. Oddly enough, the purlieus of our savory Chinatown furnish a curious argument in favor of the latter proposition, and in their melodious moments the virtuosi of Dupont and Jackson streets may be heard, if not seen, wringing cries out of two-stringed instruments which are as archaic-looking as the pyramids—one a snake-skin lute, struck with a plectrum, and the other a two-stringed violin played with a bow. It is true that the body of this fiddle is not bigger than a teacup, but it is a fiddle "allee samee" and is said by the Chinese to be of a pattern as old as the world.

Like the alphabet, the first stringed instruments seem to have been introduced into Europe from Egypt by the Greeks; but, once in Europe, the old models were departed from and the fancy of the makers ran riot—the viols, the viols de gamba, the lutes, the mandolins, the bandurios, are all classic and mediæval variations of the old, old one-stringed fiddle, the monochord, which from some unknown starting point was carried everywhere by the wandering fiddle children of men. The worthies of Cremona established certain forms and knew the value of good wood and varnish, but they no more discovered the underlying fact on sound making—the stretched string over a sounding box—than that the violin cello was a new instrument when it displaced the viol-de-gamba, the great six-string leg-viola.

In the same way the harp is as ancient as the hills. The modern instrument has pedals and complicated machinery in the pillar for changing the key—much of which is modern and goes no farther back than M. Erard—but in principle these harps are the same as the primitive celtic harp, the lyre of tortoise shell and ram's horn, the four-stringed harp of the Memphis wall pictures and the bent bough and tautened string of twisted grass of the cave dweller.

When it comes to the woods and reeds, the "wood-wind" as the initiated love to call them—the very principle of the production of sound has not yet been settled. The player breathes into a tube, it seems to make little difference whether of metal or wood, either through an open mouth hole or through a reed; but it is an unfailing recipe to start a first-class discussion in any body of musicians to assert that in flute-playing it is the column of air in vibration which produces the sound, and

that while the enveloping tube may characterize that sound (?) it has no other part in its production. No one knows who the first artificial whistler was, and it is just as safe to ascribe the credit of the pipe's invention to Pan as to anyone else. Musical antiquarians seem to agree that the earliest form of the flute was the flageolet, for not only is it a flute, but so also are the oboes, the clarionets, the bassoons, and so, of course that shrillest of all ear-piercing contrivances, the piccolo, the "little" flute, which ordinary players can sound up to A in altissimo—eight lines above the treble staff. The flute, as we know it, is held at right angles (traverso) to the line of the body and is gently *breathed* into from the mouth, but very ancient flutes have been found in picture and in fact which were blown into from a hole in the top and probably through the nose—at least that is the way the Abyssinians manage the instrument. What Erard was to the harp Boehm was to the flute. Under his method the fingering and disposition of the keys were all changed, and the bore was made cylindrical instead of tapering, and the Boehm flute became the capable instrument it is today.

The reed flutes of the orchestra—that is flutes blown into through reed mouthpieces—are the oboe, the clarionet and the bassoon. Like the lyre and monochord, the progenitors of the oboe and flute seem to have come up hand in hand from the obscurity of the past, and some member of the family has been played on from time "whereof the memory of man runneth not to the contrary." Boehm tried his master hand on the oboe (or hautbois) also, and under his improvements and those of a Frenchman named Barrat, the above became the most elaborate and complicated of reeds. There used to be all sorts of these little tyrants in orchestras—the pathetic *oboe d' amour* the blatant *oboe di caccia*, the wailing *cor anglais;* but they are seldom used today, although Wagner in his free use of every kind of instrumental effect, has written for the *cor anglais*, or tenor oboe, as it really is. The celebrated duet in the overture of William Tell was scored for that instrument and the flats.

It has been the custom among German musicians to ascribe to one Denner of Nuremberg the invention of the clarionet, but a comparison between the Denner clarionet and the mediæval shaum would seem to show that Denner has only been the Boehm of the new instrument. The tonal capabilities of the clarionet are truly wonderful, and perhaps it would not be going beyond the truth to say that more good solo music has been written for the clarionet than for the violin. There is a large modified clarionet, called the basset horn, for which Mozart wrote, which has been reintroduced into Wagnerian orchestras. It has even a greater compass than the clarionet which reaches C in altissimo and properly belongs to a military band.

The bassoon is really the bass oboe, and though an Italian priest is said to have invented it by chance, its true basic relationship cannot be doubted. A century ago this peculiar and somewhat capricious instrument not only furnished the solid bass of orchestral music, but also had such solo music scored for it that the parts had, as a rule, to be assigned to other and less complicated instruments.

As to the antiquity of the trumpet there can be no doubt, and one needs but little imagination to picture the surprise of that early and unconscious musician, who got the first bellow out of a conch shell while trying to clear it of sand, or who blew the first prehistoric toot out of the ram's horn he was digging out for a drinking horn. The family history of the horn has been wonderfully well preserved, and the time is distinctly marked where the classic ancestors of the curly infantry bugle and the straight cavalry trumpet assumed their definite and respective shapes. But whether bugle, horn, serpent, cornet, or cornopean, euphonium, bombardine, opheclude, tuba, or trombone, they are all trumpets, for in some shape or other this great brazen progenitor really forms the "brass" of the modern orchestra. Every musician knows the difficulties which attend the use of the old slide trumpet in the orchestra, and how, to cut the Gordian Knot of these difficulties, the instrument has been replaced there by the cornet-à-piston, whose vulgarity of tone in no way compensates for the beauty and brilliancy of the trumpet. The consequence is that the true tone of one of the lost bits of color in the orchestra still needs restoration.

Of all the trumpets the most remarkable and best understood is the trombone. Whether it was invented, as some claim, by Osiris, or by the Moors, as others allege, it is the King of all brazen instruments. Its notes depend upon ear and practice. Its slur is perfect and its scale complete, while authorities agree that to the player, the act of playing more nearly resembles the art of singing than is the case with any other instrument. When *legato* playing on the trombone was not a lost art, that is, before it was degraded into a bass pump, it had much delightful music given to it, which, later, was handed over to the French horn or the bassoon. Wagner did much to restore the trombone to its honorable and proper position, but until the splendid concerted music for trumpet and three trombones of the early com-

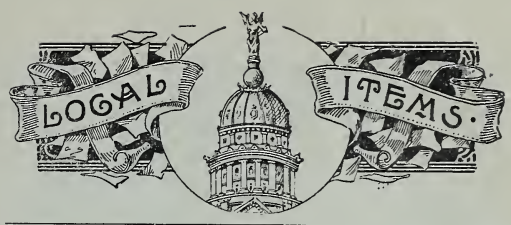
posers is again revived, the public will not understand what trombone music really is.

As to the gentleman who sits in the rear corner and who seems to delight in a good hard beating, he who is spoken of as "the timpani," there is not one of his instruments that is not descended from the musical "long, long ago." The drums that he uses, that is, those round-bottomed kettles tuned to an octave are probably Persian in origin, although drums of some sort have been known in every age and country from Tartary to Van Dieman's Land. The tambourine is the timbrel of Miriam's day and of many days before that. The cymbals are certainly oriental and even the xylophone was known in the Middle Ages. Thus, while the Wagnerian orchestra of today redresents the most modern aggregation of musical instruments, it is only another example of evolution and "the survival of the fittest." In the disposition of the instruments and the redistribution of the volume of sound and the contrast of tone-color among the strings, wood and brass, there is much that is new, but so far as the instruments go and their methods of sound production is concerned, the most advanced orchestra only shows the modification of antique models and methods — with one little exception the instrument which the conductor plays — the baton. The method of conducting with the piano, as one sees it done today in certain small theater orchestras is classical, but not antique, and it was only at the close of the last century that leading from the harpsichord was given up and the baton assumed.

H. Clay Wysham.

Clarence Eddy of Chicago, the American *virtuoso* of eminence on the king of instruments, who has been sojourning in Europe since June, 1895, concertizing in the celebrated art centres with great success, returned to the U. S. A. September, 1896. A series of organ recitals are already arranged for this grand soloist throughout the East. This artistic gentleman, who goes abroad again for the summer of '97, may *probably* pay a professional visit to San Francisco, California, and Pacific Coast circuit this winter. While Mr. Eddy was on the continent he often corresponded with his local guide, philosopher, and friend, Musical Manager Marcus M. Henry of far Frisco. Clarence Eddy is a universal favorite.

Emil Steinegger and four of his advanced pupils will give a piano recital in December. Among the compositions to be played are two ballads of Chopin, Papillons Schuman, Rhapsodie No. 10, Scotch Etude, Rubinstein and others.



Mr. A. Herold Kayton is nominated for School Director by the Republican Party.

Professor Heimburger, a well-known musician of San Francisco, died September 19th in London.

Mr. Hornung, one of our local piano manufacturers, has sold eight pianos to the Native Sons of San Francisco.

Hugo Mansfeldt announces a concert for the 23rd of October at Golden Gate Hall. The program will include the Kreutzer Sonata of Beethoven, Mr. Mansfeldt and Sigmund Beel; Sonata by Grieg for piano and cello, Miss Fanny Danforth and Mr. Vander Mehden; violin solo, Mr. Beel; piano solo, Mr. Mansfeldt.

The well known violinist, Herold Kayton, has received the nomination for School Director by the Republicans.

William C. Carl of New York City, the popular and versatile American solo organist, has been across the Atlantic ocean once more for his annua vacation. Mr. Carl communicated from Switzerland (Alps) to his friend and fellow townsman, Manager Marcus M. Henry, that he intended being back to this, his own county, Sept. '96, and looked for a busy season, winter of '96 and '97.

Messrs. Paul Listermann (Violin Virtuoso), Franz Listermann (Violoncello Virtuoso), and Kurtz Listermann (Piano Soloist), American artists, with an European reputation, — (see New York City, Weekly, *The Musical Courier*, June 17, 1896), are negotiating with the San Francisco, California, Musical Manager, Marcus M. Henry, for their *initial* coast tournée in the spring of '97, along the California Coast.

A handsome edition of the "New Technic" by Hugo Mansfeldt, has just appeared bearing a New York and London copyright. A review of it will appear in our next issue.

Mr. Samuel Adelstein,

With this number we present the portrait of Mr. Samuel Adelstein, the well known solo mandolinist and luteist. The mandolin furor has grown to such an extent, that today it is one of the most popular of musical instruments. Its music appeals to the sympathies and touches the soul, and this is not surprising when we consider how wonderfully sweet is the music that thrills from the silver strings, and recollect that even so great a genius as Beethoven, wrote several pieces for the mandolin. Since the mandolin has been brought to such perfection, musicians have developed its mechanism and increased its resources as to produce the most charming musical effects. Many have heard the mandolin, but unless in the hands of a master, we cannot realize the difference in the expression and sweet sounds produced. Throughout Italy, the home of the mandolin, Mr. Adelstein has gained the reputation of being a master of the instrument as is evidenced by some of the leading composers dedicating their works in his honor. Professor Adelstein has long been known as one of our leading mandolinists being one of the first teachers in this city, beginning twelve years ago, when the instrument was practically unknown. His mandolin compositions are among the very first published in this country, and that they are constantly being played, attest their popularity.

We have visited Mr. Adelstein's studio, and found it a veritable museum. There are pictures and souvenirs from all parts of the world, for the professor is quite a traveler. In 1890 he visited Europe for the first time, for the especial purpose of studying the Italian system of teaching and playing the mandolin, and after traveling through England, France, Belgium, Switzerland, Germany and Austria, he spent most of his time in Italy, principally in Florence, where he studied under the celebrated composer Signor Bellenghi and in Naples, studying under Signor R. Calace, the great luteist. During this visit, he had the distinguished privilege of being elected an honorary member of the Circolo Mandolinista Regina Margherita, of which the Queen Mragherita is Royal Patroness. This Circolo is composed of seventy members, mandolins, mandolas, lutes, guitars, and harps, of which Signor Matini is director. As a souvenir of this visit and in token of their esteem, the following solos were composed and dedicated to Mr. Adelstein: Ricardi di Firenge, Notturno, for two mandolins, mandola, piano and guitar, by Ricaido Matini; T'Amo (I love you) Romanga senza parole, for two mandolins, mandola, lute, cello, flute, piano, and guitar, by Leo D' Ageni. Garratta for mandolin and piano, by Ugo Bonducci; Musica Proibita (the original score presented to Mr. Adelstein) for two mandolins, mandola, violin, cello, harp, and piano, by Gragiani-Walter, and Fantasia Capriceis for lute solo, by R. Calace.

While in Paris in April, 1890, he met Signor Pietrapertosa, the great soloist, who as a souvenir of friendship inscribed the "Brise de Naples," Grande Valse de Concert.

Mr. Adelstein has given several mandolin musicales in this city and elsewhere. The *Argonaut* of September 12, 1891, says:—"Professor Adelstein's rendition was a revelation to local mandolinists, of the art of playing that sweet-toned instrument. He has wonderful execution and his exquisite shading and depth of expression were something to be remembered."

In the summer of 1892, he visited the North West country and gave a very successful concert in Portland, of which the *Portland Oregonian*, June 25, 1892, says:—"He plays the instrument wonderfully well with remarkable expression. His work was quite a revelation in its way, and he brought out a surprising amount of tone power and sweetness."

In the summer of 1893, he traveled to Alaska, and while in Sitka gave a concert of which the Alaskan *Herald* of June 28th, says:—"It was the first time the mandolin had ever been heard in Alaska, and it was remarkable the depth and power of tone and yet how clear and sweet the music that Mr. Adelstein brought from this little instrument. His peformance was a complete surprise of the capabilities of the mandolin."

In the fall of 1893, Mr. Adelstein went to the Columbia Exposition at Chicago to view the various collections of instruments. In May, 1894, he left for a tour of the world, giving several concerts en route. The Hawaiian *Bulletin* of Honolulu, July 18, 1894, says:—"Mr. Adelstein has a masterly touch of the strings, and there is little doubt that the lute could not have had a better introduction to our music lovers." The Yokohama-Japan *Mail*, October 15th, says,—"As a mandolinist, Mr. Adelstein can hold his own with the best masters of the instrument. With the lute he obtained the most delicate shades of expression, mingled with broad, almost cello effects, when rendering some dainty pieces from the works of Schubert, Musso and Mascagni."

The Japan *Herald*, October 15th, says:—"Mr. Adelstein handles it as only a master can, and we trust he may resolve to give another concert in Yokohama." The *Box of Curios*, October 20th, says:—"He is undoubtedly all that has been claimed for him by competent critics—a master."

On the eve of his departure from Japan he was invited to perform for the Royal Family, at a concert given for the benefit of the soldiers wounded in the war, by the Red Cross Society, under the patronage of the Imperial Family. Mr. Adelstein was also offered a position in the Royal Conservatory of Tokio, but his Bohemian propensities drove him on around the world. He traveled to China, visiting Hongkong, Canton and Macao, Saigon, Siam, Singapore, and Penang on the Malay Peninsula, saw the wonderful golden pagodas in Maulmein and Rangoon in Burmah, sailed across the Bay of Bengal to Calcutta, and spent several weeks traveling through India, visiting Darjuling, the northernmost town in India, on the borders of Thibet, from where the mighty Himalayas and lofty Mt. Everett can be seen. Benares, with its sacred Ganges, the holy city of the Hindoo, Lucknow, with its memories of the terrible mutiny and siege, Agra with its wondrously beautiful Taj Mahal, Delhi, with its Royal Palaces of the Great Moguls Jeypore, the most picturesque native city in India, and Bombay, the "Eye of the East," with its Parsees and their terrible Towers of Silence! He sailed from Bombay across the Arabian Sea to Aden, the hottest place in the world, up the Red Sea to the Gulf of Suez, through the Suez Canal to Ismailia, and

thence by rail to Cairo. He spent some time in Cairo, visiting the mosques, museums, Pyramids, Sphinx, etc., and then took a steamer trip up the Nile to the First Cataract, visiting Luxor, Thebes, Assouan and the Island of Philae. On his return to Cairo he sailed from Alexandria to Jaffa and thence by rail to Jerusalem, where he spent two weeks visiting Bethlehem, Dead Sea, Jordan, and Jericho. He sailed from Port Said to Italy and visiting the scenes of his former visit and meeting his old friends and while in Rome studied with the great masters, Signors Conti and Branzoli. Signor Branzoli is the author of the celebrated method and as a mark of esteem composed and dedicated to Mr. Adelstein a Serenata for two mandolins, mandola, guitar and piano. In Florence Mr. Adelstein studied with Signor Munier, and Signor Belleughi dedicated a beautiful composition, "Una Stellei," for two mandolins, mandola, lute, cello, flute, piano and guitar. Signor Gragiani-Walter presented to Mr. Adelstein, the original manuscript score of the Suite Villageoise Villereccia for two mandolins, mandola, flute, violin, cello, guitar, organ, harp, and piano. Among other compositions dedicated to Mr. Adelstein, as a souvenir of his second visit to Italy are "Dichairagione d' Amore," Melodia, and "Colombe Innamorata," Valse Brilliante, by Leo D' Ageni, "Via Lattea," Notturno Sentimentale, by Nicolo Calace and "Do, re mi fa," Moncia popolare, by Pirani.

After his very pleasant stay in Italy, Mr. Adelstein sailed across the Mediterranean Sea to Gibraltar, and made a tour of Spain, visiting Granada, the Alhambra, Seville, Cordora, Madrid, returned to Gibraltar, crossed the straits to Africa, visiting Tangiers, Morocco, recrossed Gibraltar, sailed to New York, and returned to San Francisco after an absence of thirteen months.

Mr. Adelstein is the possessor of a beautiful Italian lute, an instrument almost unknown in this country, and only lately revived in Italy. It has the deep, rich, resonant tones of the cello, in fact, when not seen by the listener, can hardly be distinguished from the cello. The lute and mandola have made it possible for lovers of the instrument played tremolo, with the plectrum, to perform many of the string quartettes of the old masters.

Oakland has again been honored through its musical talent. In a prize competition of songs undertaken by a Boston musician, John W. Metcalf was the recipient of the second prize of $75 for a baritone song. There were 300 songs submitted in the competition, all of which were thoroughly examined by and sung for the committee of awards. The first prizes of $125 each were awarded to Augustus Carman Knight for a soprano song, and Walter Goold, baritone song; the second prizes of $75 each to Carlo Minetti of Milan, Italy, soprano song, and John W. Metcalf of Oakland, baritone song; the third prizes of $50 each were awarded to L. F. Gottschalk, soprano song, and Miss Kate Vannah, baritone song. Two special prizes of $25 each were also awarded to Carlo Minetti and L. F. Gottschalk.

Alfred Wilkie has charge of the choir at the First Christian Church, Hamilton Hall. John W. Metcalf officiates at the organ.

Miss Blanche Partington is playing at the First Unitarian Church.

The Treble Clef Quartette will give a concert in Oakland the latter part of October.

Miss Abba Kellogg, daughter of Charles W. Kellogg, expects to spend the coming winter in music study in the East.

The last of the interesting series of vesper services held at the First Congregational Church were given Sunday, September 20th. The fine tenor solo "My Hope is in the Everlasting" and the strong chorus "Awake Thou That Sleepest" from the "Daughter of Jairus" were given with good effect. Among the numbers were choruses by Stainer, Tours and Garrett. The solos were rendered by Mrs. Martin Schultz, Lena C. Nicholson and Willis E. Bacheller.

A concert is being planned by Misses Jean and Florence Hush for the benefit of the Central Free Kindergarten and the West Oakland Home. They will be assisted by Sigmund Beel.

The First M. E. Church Orchestra gave a very pleasant promenade concert on the 18th, upon which occasion Miss Mabel E. Saxe rendered a piano number very acceptably. H. A. Melvin sang one of his most pleasing numbers and Miss Dorothy Goodsell sang delightfully. The orchestra under the direction of R. H. Hipkins did good work.

It is with a mixture of feelings that we have to note a divergence from the facts of the case, in one of the notes in the September issue of the JOURNAL, owing to wrong information. Sorrow, that for once the truth was not told and we are obliged to "take it back" mixed with relief and pleasure that Mrs. A. A. Dewing has *not* resigned her position at the First M. E. Church, where she has given such good satisfaction for months past and who has no idea of giving up a work so pleasant to herself while the congregation deem it a pleasure to have her there.

Also, a notice of the Oakland Oratorio Society crept into this column last month without the knowledge of the editor, who refrained from any mention of that Society because of its sudden demise from the musical realm. Great was the astonishment of those most interested, to learn that they were hard at work on the "Light of Asia," whilst in reality they were safe at home resting or at the "Circus."

The lectures by Otto Bendix before the Friday Morning Club still prove of absorbing in-

terest. How our lady musicians, instrumentalists and vocalists, drink in the thoughts given out by this master of the key-board! Well might he be deemed an artist "par excellence." Under his analyzations and skillful renderings, compositions of the masters stand forth with new radiance and he himself, is an inspiration to all who come and hear. On the morning of September 25th, his programme consisted of three Intermezzos and a Rhapsodie by Brahms; a Russian Air with variations by Tschaikowski and the Ballade in G Major by Chopin. The remarks concerning each composer were amusing and instructive.

The largest attended concert during the past month was the testimonial tendered to Alex. T. Stewart at the First Congregational Church,—over six hundred people being present. Mr. Stewart should be much gratified by the ovation given him that evening, expressing as it did, the people's sincere admiration for his ability as a director and their gratitude for his untiring endeavors to add stimulous to our music life—of this admiration, the many beautiful bouquets sent to the platform were fragrant symbols.

The programme was a fine one and the audience evidenced their pleasure by vociferous encores which were responded to with second numbers only by that superb violinist, Sigmund Beel whose exquisite playing so roused the enthusiasm of the house, that they would take no denial and he very graciously acceded to their request.

From a critical point of viewf the programme was a mixture of good and bad renditions. In the first place the orchestra did not honor its conductor by as fine work as usual. As one old gentleman remarked—"it was at times very higglety-pickelty,"—especially was this true in the final number, "Guonod's Queen of Sheba." There was a lack of precision and oft times a woeful falling from pitch among the first violins. In the suite, "Through Field and Forest," a short solo for the flute, was carefully rendered by Mr. Henry Fine, and the cornet solo, in the same, was very well played by Mr. Warren Crabtree.

There was one reading, that of Miss Clara Louise Safford, who chose for her selection "The Dividing Fence," by R. McEnery Stuart. It was not a particularly pleasing reading, though some parts of the character sketch were quite amusing. Miss Safford is to be complimented upon her power to hold her audience as she did, with such a number.

The reader's facial expression was exceedingly fine and her voice has gained a fullness and depth far surpassing her first appearance here.

Mr. John W. Metcalf honored the occasion with a fine piano number—Chopin's Polonaise in E Flat. Mr. Metcalf is an artist above criticism.

Mrs. Olive Reed was in good voice but her rendering of the Saint Saens number, "Fair Springtime Beginning," truly did not do that composer credit. It is a fine composition and deserved a more musicianly interpretation.

In her singing, Mrs. Reed has no reserve force—she impresses one with the thought that all her power is used all the time, hence it lacked interest.

A rather extended criticism of this concert is attempted because of the universal tendency to flatter—honest criticism is becoming almost out of date.

It was generally admitted that while Mr. Crabtree is one of our best local cornetists, his work on this occasion showed evident lack of practice—he never played so poorly. The execution was not clear, double-tongueing, poor, there were bad attacks and the high notes were unsteady. The only part that sounded like the old player was a short andante movement in the lower register; those tones were pure, true and full, the best part of the number.

One word for the accompanists—Mrs. Hayward Thomas played a most perfect accompaniment for Mrs. Reed's solo, *i. e.*, as it was interpreted.

Mr. William King is perfectly at home at his organ and always plays well. On the piano, he accompanied Miss Dorothy Goodsell and Sigmund Beel. With the singer, he hardly anticipates enough—the acocmpanist should follow of course, not lead, but there is a certain amount of anticipation which makes a perfect union of voice and instrument and which the born accompanist always possesses intuitively.

With courage, it may be asserted that the artists on that programme were John W. Metcalf, at the piano, Sigmund Beel, with his violin, and Miss Dorothy Goodsell, soprano. Of the first two you have heard; of Miss Goodsell's solo work nothing but good could be uttered. She sang "With Newer Strings My Mandolin," by Guonod and "Tell Me Thy Heart," by Bishop, two beautiful numbers, exquisitely rendered. Her singing was certainly on a par with Mr. Beel's violin playing, which, as has been said, was superb. Her execution, phrasing, and enunciation, all were perfect. Cannot there be more such artistic work heard in our concert halls? Miss Goodsell merits well all the praise received on that evening.

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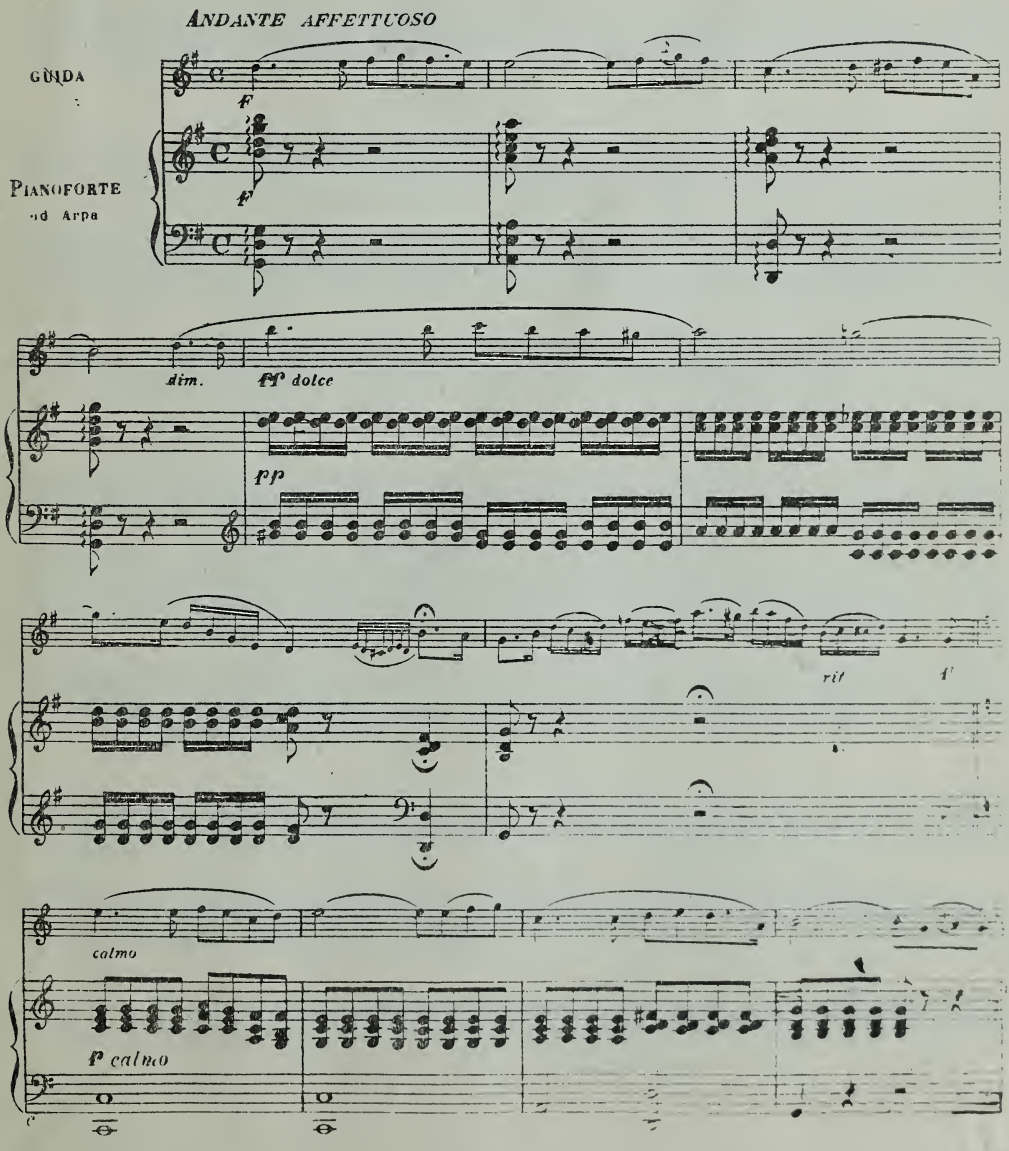
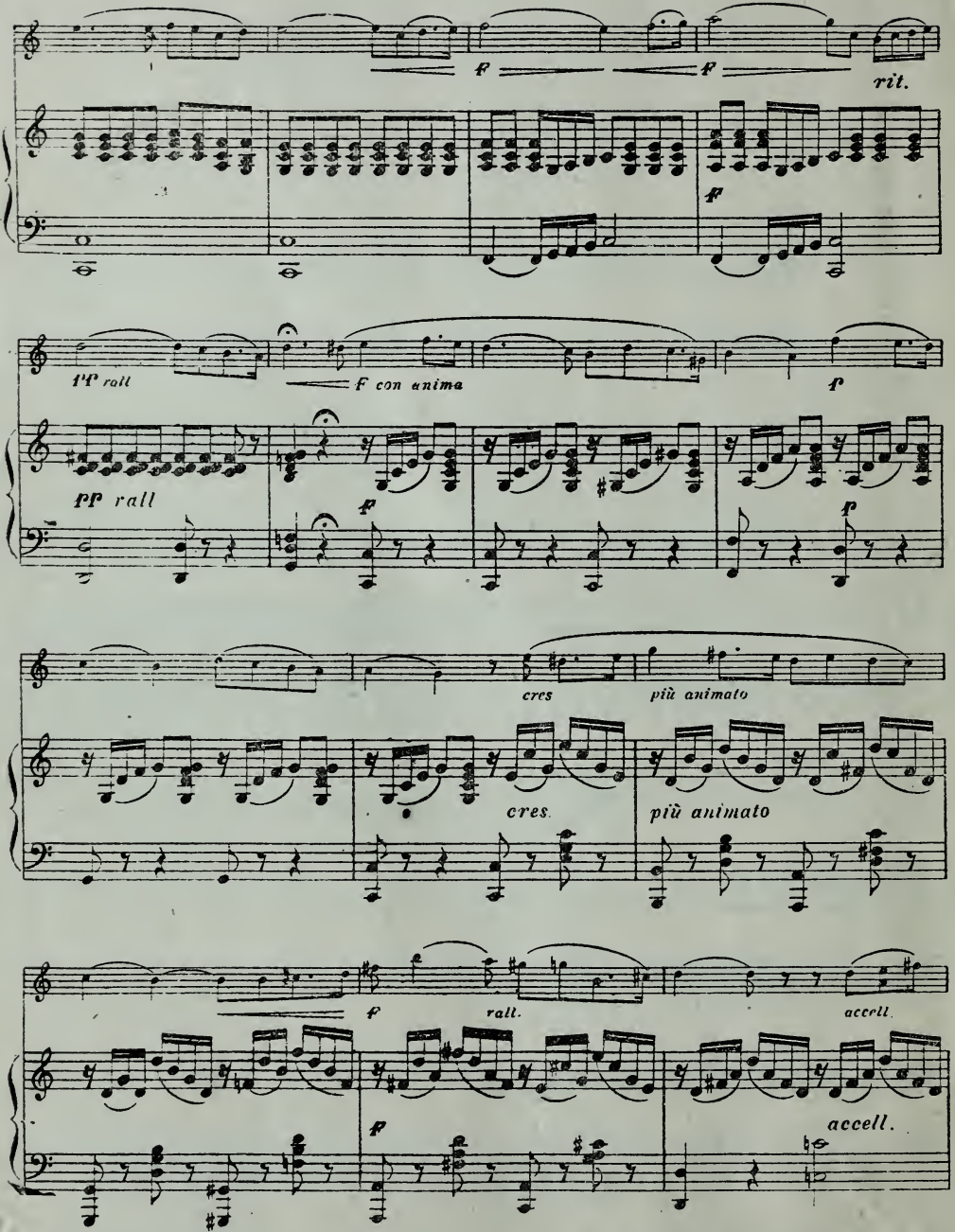
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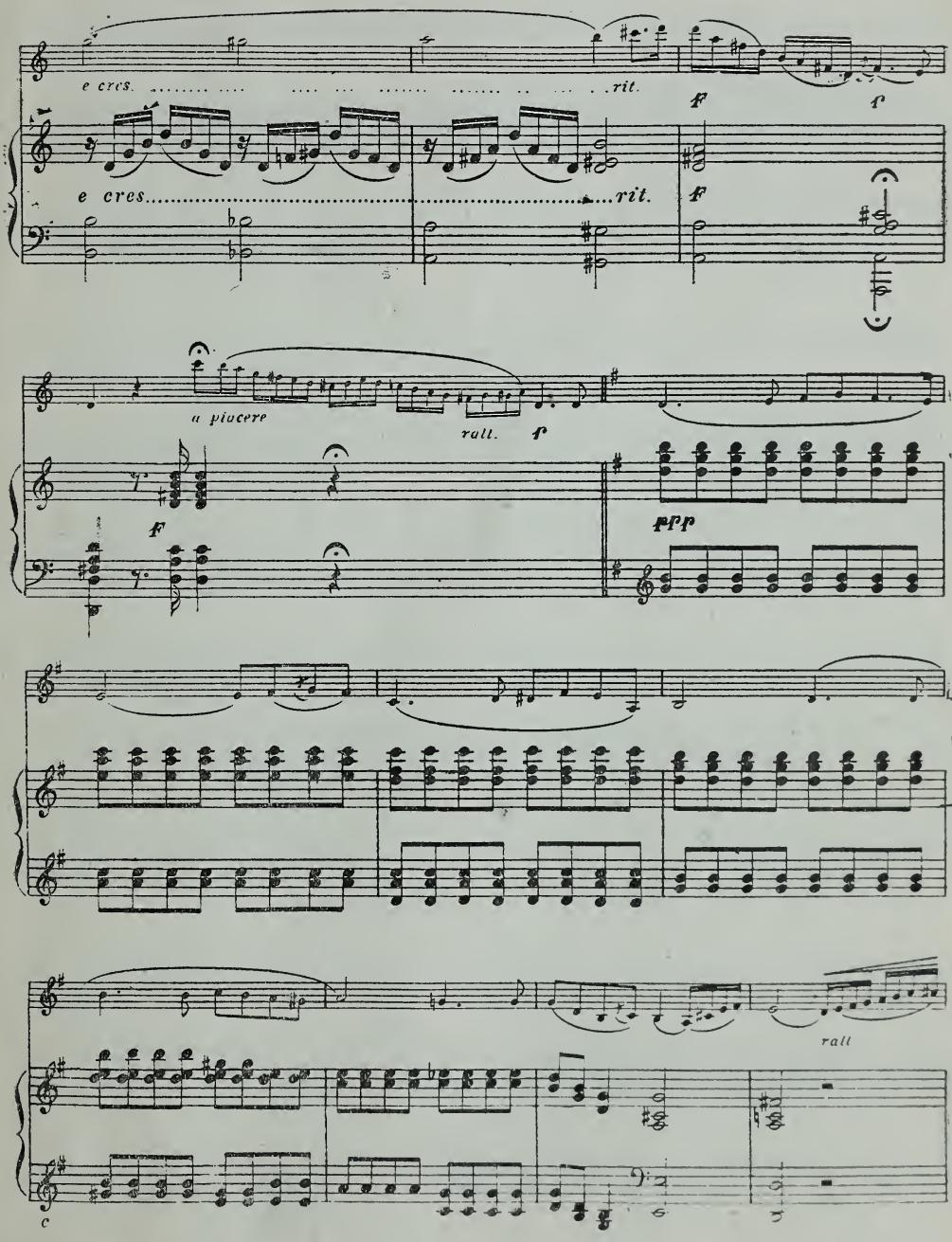
accell.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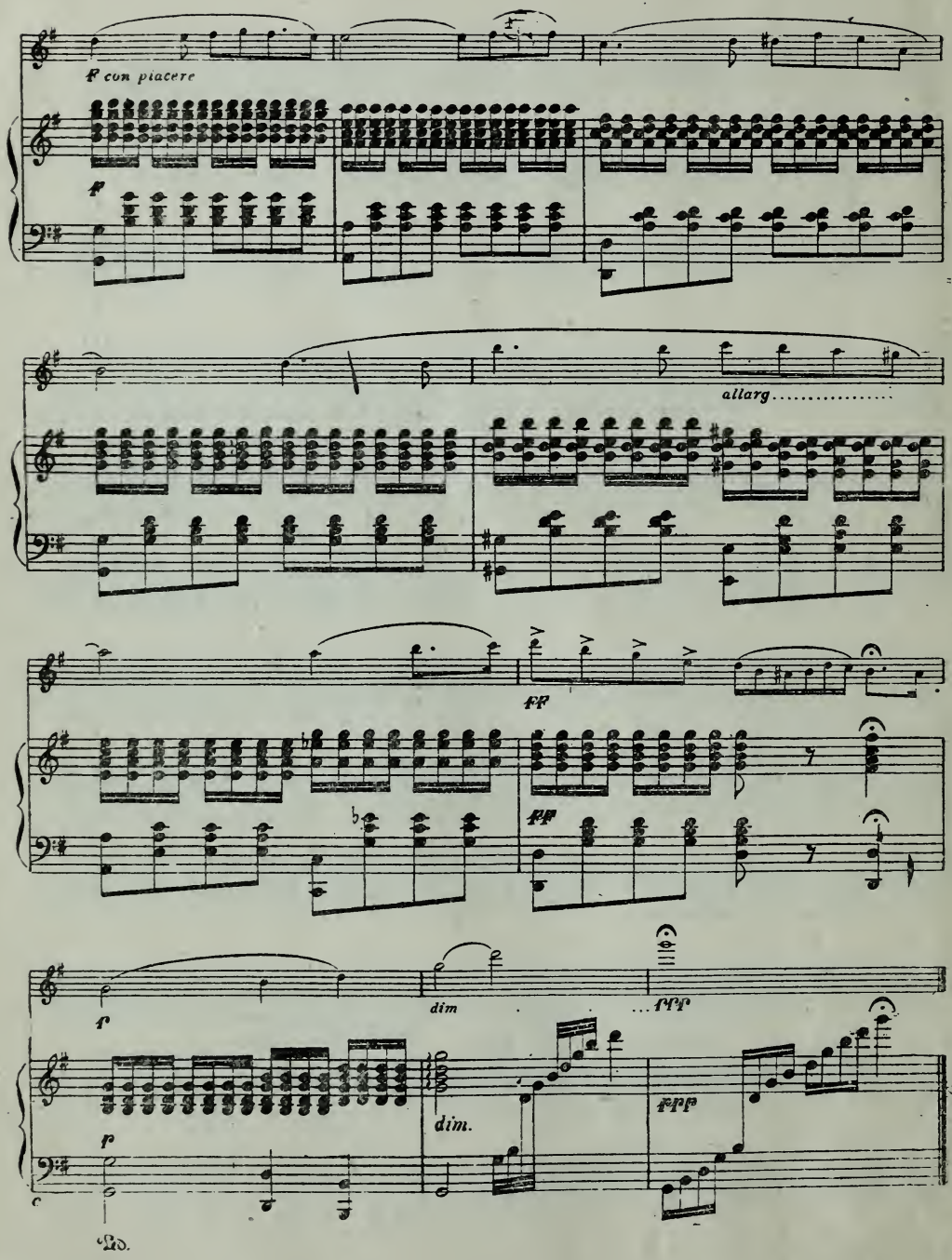
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allarg.....
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fff
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dim
...fff
dim.
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Ped.

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SAN FRANCISCO, OCTOBER, 1896.

With its next appearance this journal plumes itself for a wider and a higher flight. Its plant, subscription list and good will have been purchased by the weekly magazine soon to issue *Artistic Life*, which will be its legal and logical successor. The editor of this paper will be closely associated with the new enterprise and will conduct a department therein, as a contributor, thus keeping the promises made to his patrons. He will also continue in the columns of *Artistic Life* his existing advertising contracts.

The reason inducing the withdrawal of Mr. Zifferer from active journalistic work, is the increasing and imperative pressure of professional musicianly duties which, are much augmented by the return to a permanent residence here of Madame Billoni-Zifferer.

The valedictory is quickly written down. As the pioneer in legitimate high class music journalism on this coast, the one who "blazes the way," the projector is abundantly satisfied with his handiwork, from both the business and the editorial standpoints. This paper is mailed to regular subscribers in every city and to many of the smaller towns of the State, to points throughout the coast, to many eastern cities and to the isles of the sea. Its advertising patronage is genuine. The journal is prosperous.

The editor is glad to believe that his paper has been potent for good, always enlisted in the cause of the best music in its judgment free from prejudice and passion. For him it has been a labor of love and profit.

No better future could come to the CALIFORNIA MUSICAL JOURNAL than that measure of success of which it is more than assured in its newer housing under the caption, *Artistic Life*, published by the *Artistic Life* Co., Messrs. H. A. Redfield, J. Lou Hallett and I. Van Buskirk, in function, editor, business manager and foreman respectively. Each is a practical, experienced man, eminently well qualified for his task. The name suggests no end of patronage in all lines and the hearty cooperation of all the artistic fraternity. The gentlemen own an end-of-the-century publishing and printing plant, comprising the best presses and the newest and most artistic faces of type that can be found in the East. Their journal will "set the pace," typographically, for all publications on this coast. It will cover the whole field of artistic expression in music, painting, sculpture, ceramics, illustration, architecture, the drama and literature, with some side lights on society. It will aim to be fresh, fearless and free.

In presenting our subscribers and advertisers with this new journal in place of its predecessor, we generously congratulate them on having achieved a good bargain.

We are pleased to find among the candidates nominated for school directors by the Republicans, the name of a representative musician, Prof. A. Harold Kayton, a gentleman of extended acquaintance, long and favorably known among the citizens of San Francisco. He ought to receive the hearty and active support of the entire and by no means limited number of voters, who are interested in music and its encouragement.

Tuition in this branch of art is, if estimated by the cost, one of the most important in the whole range of education. It ought to have a prominent and reputable place in the public school curriculum. No one acquainted with the subject will contend that it has had due attention in the past. No other phase of art interest has made more rapid strides in world wide esteem and attention, than has the cultivation and appreciation of music.

While America is still far behind Europe in this respect, San Francisco is even behind Eastern cities in the encouragement given by the public schools to a more popular discrimination of musical intelligence.

Even though a vast deal of so-called music teaching is unworthy that name and is arrant quackery, there is no reason for allowing objectionable methods to prevail in the public schools, even with the limited outlay now devoted to that branch. But what we have is so unsatisfactory, that its toleration can only be accounted for on the ground of the ignorance of music by the average school board. If those who do know what ought to be done in the way of reform are anxious for it, by all means let us vote and work for the election of an intelligent musical expert in the person of Mr. Kayton.

Music in San Francisco.

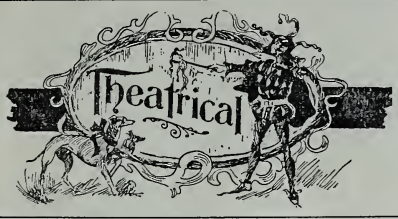
Music is no longer one of the minor arts. It is the great art of our age and it is the most subtle and ethereal of all. The Greeks loved sculpture, the Romans the spectacle. The middle age attired itself in its dark, rich gothic architecture; the Renaissance in painting; the Elizabethan age in the drama — for us music. Music is born almost of our century, born of our needs, of our love. It is the only art for which the mass of people of our day have any enthusiasm. We glance at paintings, walk around statues; we *love* music. Mozart, Mendelsohn and Wagner are held in as high esteem as ever Phideas was or Michael Angelo, and the god-like genius of Beethoven has given a greater delight to a larger number than the pencil of Raphael or the pen of Goethe.

We in San Francisco have a contempt for art. A few men buy pictures, and nothing but the fact that they are known as shrewd business men keeps them from being regarded as lunatics. We do not grudge a thousand dollars or so for a banquet, but for a bronze or square yard of canvas — how absurd. We don't like artists or that sort of people — sculptors and painters, violinists and hairdressers, flautists and pianists, and organ grinders and things. We like practical men of business. But we overlook the fact that other cities like business, too, and yet MAKE ART PAY. Boston sunk a few thousand in her Jubilees, but they paid in other ways enormously. New York makes music pay. The younger cities further west, that seem all for business, make art pay. Cincinnati, Chicago, we all know what vast sums are spent in these cities. What are we doing? Making a few spasmodic struggles to get up one big subscription list to sustain a foreigner and his band of invaders utterly unneeded, as we already have the best material here starving at our doors!

We have it in our power to make this beautiful metropolis the American art centre of this great art — the Mecca of music. For Heaven's sake let us, with all our unequalled local attractions, be the centre of something. Let us break, if possible, the spell of dullness, commonplace and mediocrity that numbs to the very marrow all the art hopes of this city. There is something better in the world than lying down on a sofa after business hours or spending a profitless evening at the Club.

A Grand Concert was given at St. Marcus' Church, O'Farrell Street, between Franklin and Gough, by Ernst Werner, organist, assisted by talent of high order and the church choir, October 7, 1896, at 8 o'clock, sharp. Programme, Part I: 1. *a*, Choral and Fugato, op. 7, (Cantus Firmus in the Pedal), H. W. Stolze, *b*, Lohengrin, R. Wagner (both organ pieces arranged for four hands by E. Werner), Miss Johanna Toeplitz and Mr. Ernst Werner; 2. Alto solo, Hungarian song, "Sotét az ej," Siposs, Mrs. Eugenie Bauer; 3. Moonlight Sonate, op. 27, No. 2, *a*, Adagio sustenuto, *b*, Allegretto, *c*, Presto agitato, L. von Beethoven, Mr. Ernst Werner; 4. Baritone solo, *a*, Der Erlkoenig, F. Schubert, *b*, O du mein holder Abendstern, R. Wagner, Mr. Karl Schwerdtfeger; 5. Piano solo, Siegmund's Liebessong from the Walküre Improvisation, R. Wagner, F. Bendel, Mrs. Anna Werner-Doyal; 6. Abendlied (Church Choir), F. Mendelsohn, Miss Lilly Roeder, soprano, Mrs. W. J. B. Schmied, alto, Mr. H. Weichart, bass, Mr. W. J. Horstmann, tenor. Part II: 1. Sonate, op. 13, for piano and violin, Sento doloroso and Allegro vivace, Ed. Grieg, Mrs. Anna Werner-Doyal and Mr. S. Savannah; 2. Tenor solo, *a*, Im Rosenduft, Crown Prince Gustav of Sweden, *b*, Fägelns Visa, W. Th. Söderberg, Mr. Julius Hansen; 3. Organ solo, Theme and variations, E. Werner, Mr. E. Werner; 4. Ave Maria, for voice, piano, organ and violin, S. Bach-Gounod, Miss Daisy Cohn, soprano, Mrs. Anna Werner-Doyal,

piano, Mr. S. Savannah, violin, Mr. E. Werner, organ ; 5. Concerto, B flat major, op. 19, Rondo, Allegro molto, L. von Beethoven, Mrs. Amy Dayton Soulé–Lionsberg and Mr. E. Werner ; 6. Trio, "Trenne nicht das Band der Liebe," C. Kreutzer, Miss Daisy Cohn, soprano, Mr. Julius Hansen, tenor, Mr. Karl Schwerdtfeger, bass-baritone. No encores. The Steinway Grand Piano used on this occasion is from the warerooms of Sherman, Clay & Co., corner Sutter and Kearney streets.



The Columbia.

The Frawley Company presented "In Spite of All" for the last time on the 20th of September and are running "The Lost Paradise" by general request, during their farewell week here. This will be followed by "Trilby" beginning October 5th, for which there has already been considerable demand for seats.

The Baldwin.

Will reopen Monday, October 5th, after having been closed for two weeks, with Daniel Frohman's "The Prisoner of Zenda," which had such a success at the Lyceum Theatre, New York; where it ran over two hundred nights.

The Tivoli.

"Hansel and Gretel," the German fairy opera, was witnessed by crowded houses. The performance of the orchestra reflects credit on the ability of Mr. Hirschbach as leader. "The Huguenots" and "Bohemian Girl" were well received.

The California.

Will remain closed until after election when it will be reopened with the fine production of "In Darkest Russia," which scored such a success in the East.

The Alcazar.

Robertson's comedy, "School," has succeeded the excellent performance of "Divorce." The next performance will be "The Ugly Duckling."

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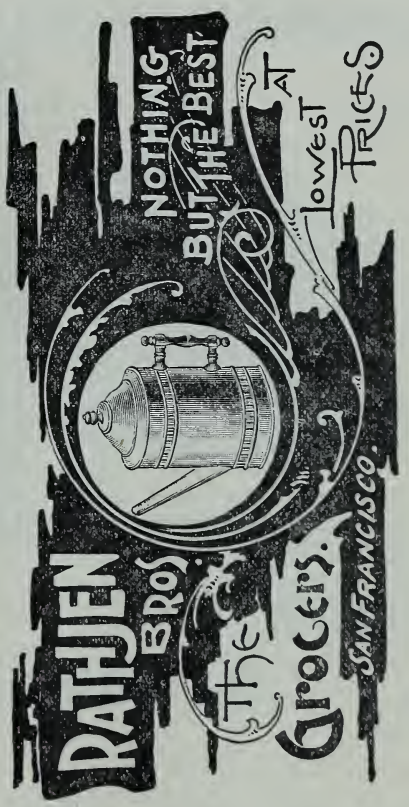
The Piano Recital of Madam Herminie Smith.

Madam Smith certainly has fine technique and a wonderful amount of force—a force and strength however, which we are afraid would not endure, owing to a very evident tension in the forearm. The scale passages were delicious and her execution fine indeed, but—her good work was often lost and its beauty marred by a misuse of the forte-pedal, resulting in something of a roar. With the foot off that pedal her work was magnificient.

It might be well to note the left hand theme in Rubinstein's fourth Etude which was played so well; her own composition, a Waltz de Concert was very pleasing—while her best, as well as the most difficult number was the Tannhäuser March transcribed by Liszt. She seems to be most at home in this sort of composition. For encores, there were Frühlingsgruss by Schultce, and the Turkish March by Mozart.



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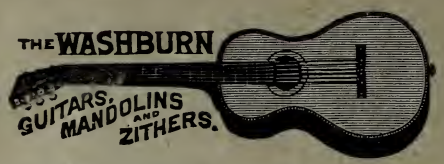

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